

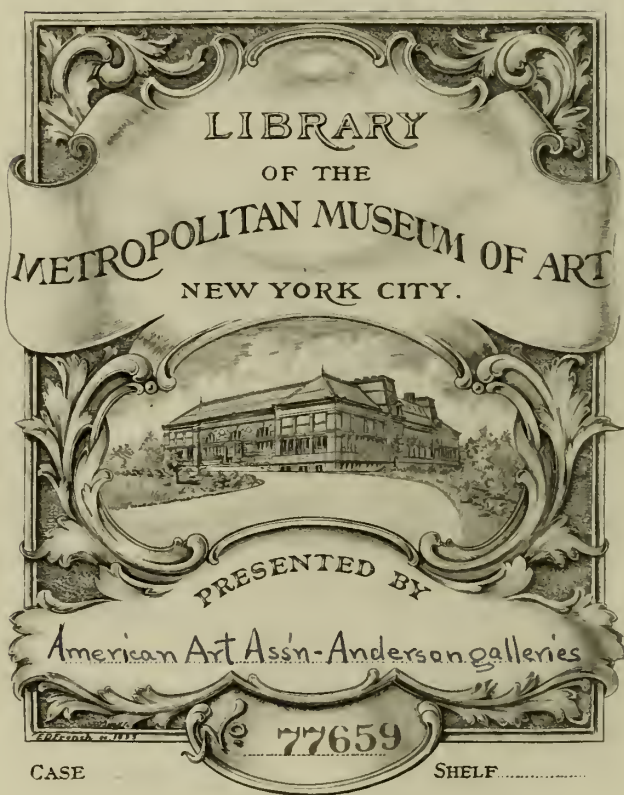
THE METROPOLITAN MUSEUM OF ART



3 0620 00365846 4

119.8

P01  
1934<sup>2</sup>







Digitized by the Internet Archive  
in 2014

<https://archive.org/details/gardenfurnitures00amer>

SALE NUMBER 4114  
EXHIBITION FROM MAY 12  
WEEKDAYS 9 TO 6 • SUNDAY 2 TO 5

GARDEN FURNITURE & SCULPTURES  
PAINTINGS & ART OBJECTS

*from*

*Averell House • New York*

GARDEN EMBELLISHMENTS AND FAIENCES

*Property of the Estate of the Late*

MRS. BENJAMIN STERN

*Removed from Claraben Court, Roslyn, L. I.*

BIEDERMEIER FURNITURE

*From the Private Collection of*

MARIE STERNER

AND FROM TWO OTHER COLLECTIONS

*Sold by Order of the Various Owners*



TO BE DISPERSED AT PUBLIC SALE  
Thursday, May 17th, at 2 p. m.

AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES • INC

30 East Fifty-Seventh Street • New York

1934

---

*Priced Catalogues*

A priced copy of this Catalogue may be  
obtained for One Dollar for each  
Session of the Sale



AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES · INC

DESIGNS ITS CATALOGUES  
AND DIRECTS ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

---

---

## *Conditions of Sale*

---

### [ 1 ]

All bids to be PER PIECE as numbered in the catalogue, unless otherwise mentioned.

### [ 2 ]

The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final.

### [ 3 ]

Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

### [ 4 ]

The name of the buyer of each lot shall be given immediately after the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.

### [ 5 ]

Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the owner nor the Company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

### [ 6 ]

Articles not paid for in full and not called for by the purchaser by noon of the day following that of the sale may be turned over by the Company to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser, and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the bill has not been paid in full by noon of the day following that of the sale, the Company reserves the right, any other stipulation in these conditions of sale to the contrary notwithstanding, in respect to any or all lots included in the bill, at its option, either to cancel the sale thereof or to resell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency sustained in so doing.

### [A]



[7]

Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, owners reserve the right to bid.

[8]

The Company exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect, or imperfection, but guaranty is not made either by the owner or the Company of the correctness of the description, genuineness, authenticity or condition of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

[9]

Buying or bidding by the Company for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge. Any purchases so made will be subject to the foregoing conditions of sale. Orders for execution by the Company should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the name of the object, and a bid on several objects catalogued under a single number should be stated to be so much per piece unless the description contains the notation "[Lot.]", in which case the bid should be stated to be so much FOR THE LOT. If the one transmitting the order is unknown to the Company, a deposit must be sent or reference submitted. Shipping directions should also be given.

[10]

All articles sold will be subject, in addition to the purchase price, to the New York Sales Tax to be paid by the purchaser, unless the purchaser delivers to the Company the requisite certificate that the article was purchased for re-sale.

[11]

The Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

[ THESE CONDITIONS OF SALE CANNOT BE ALTERED  
EXCEPT BY AN OFFICER OF THE COMPANY ]

*Sales conducted by Messrs.:*

HIRAM H. PARKE, OTTO BERNET, A. N. BADE, AND H. E. RUSSELL, JR.  
*Telephone* PLAZA 3-1269      *Cable* ARTGAL or ANDAUCION

AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES · INC

*New York: 30 EAST 57TH STREET*

[A]



---

## Preface

---

AVERELL HOUSE, which has ended its animated career on account of the retirement from business of Marian Averell Dougherty, its president, had—it is generally agreed—contributed much to the art life of New York during the recent post-prosperity era. Its activities comprised both modern and historic arts: the art of the garden in all its aspects, and the arts of the interior with notable exhibitions of sculpture, paintings, and *objets d'art*.

The striking features of the present dispersal of Averell House property lie first of all in the graceful creations of eighteenth century English ironworkers' art, with its arched twin- and triple-backed seats and picturesque tree benches (the latter, I claim, Averell House introduced into the landscape of this country, and they have, alas! been badly and commercially reproduced); and secondly in the old Queen Anne and well-modelled later lead ornaments, terminal figures, fountain spouts, and focal adornments for garden walls.

In modern sculpture for interior or exterior embellishment, such fine work as the marble *Aphrodite* by Gaston Lachaise and the humorous animal stylizations of Madeleine Fabre form part of the present sale.

The efforts of Averell House in the field of pictorial art met with considerable appreciation upon its exhibition of a number of "conversational paintings", those enchanting group portraits of handsomely dressed people, paradoxically not conversing, compositions full of naïve and yet artful attention to colorful detail. The present collection offers five outstanding examples of this now most fashionable art.

In this sale Averell House is also dispersing its unusual collection of Bilboa mirrors and a small group of furniture with his-

torical associations which, together with the private collection of Biedermeier furniture owned by the renowned art expert Marie Sterner, compose a rare offering of objects of this period, modern in spirit in spite of their century-old antiquity.

The garden objects which graced Claraben Court, Roslyn, L. I., the estate of the late Mrs. Benjamin Stern, include a very fine early eighteenth century marble statue by René Fremin and are composed mainly of modern well-made and well-designed garden furniture which complements most practically the period garden art of Averell House.

KARL FREUND

---

## Afternoon Session

Thursday, May 17, 1934, at 2 p. m.

Catalogue Numbers 1 to 272 Inclusive

---

### BIEDERMEIER AND HISTORICAL FURNITURE SPORTING PRINTS, AND OBJECTS OF ART

#### 1. GLASS FISH TABLE GARNITURE

*Jean Sala, French Contemporary*

22-2 Two opaline and one amber glass fish. The work of this remarkable craftsman is represented in various museums.

#### 2. TWO INTERESTING CERAMICS

Two [A] Portuguese faïence image of a boar, an admirable ornament for a Porcellian club. [B] Painted terra cotta *jardinière* of the Directoire, repaired. [Lot.]

#### 3. ATTRACTIVE LOT OF REGENCY TOLE WARE

40- [A] Tole tray with cockatoo and flowers on a gold ground. [B] Pair of unusual tin canisters with gayly painted Chinamen on a black ground, admirably suited for lamps. [Lot.]

#### 4. TEN INTERESTING METAL OBJECTS

20- American, English, Chinese, and Continental; including four iron foot rests in the form of horses, of early New York make, which would be excellent book rests or goldfish bowl supports; pair of Ming Dynasty bronze vases in the form of birds, and pair Louis Seize bronze candlesticks. [Lot.]

#### 5. THREE EMBROIDERED FLOWER PICTURES

*French, Early XIX Century*

25- Designs of urn and basket from which emanate engaging groups of garden and field flowers; original gilded frames. [Lot.]

6. INTERESTING COLLECTION OF OLD COPPER

*French, Flemish, and Russian, XVIII Century*

15- [A] Milk bowl of ingratiating form, making an admirable *jardinière*. [B] Pair of baluster candlesticks. [C] Silver-plated tureen with cover. [Lot.]

7. UNUSUAL COLLECTION OF BRASS AND COPPER ORNAMENTS

*XVIII-XIX Century*

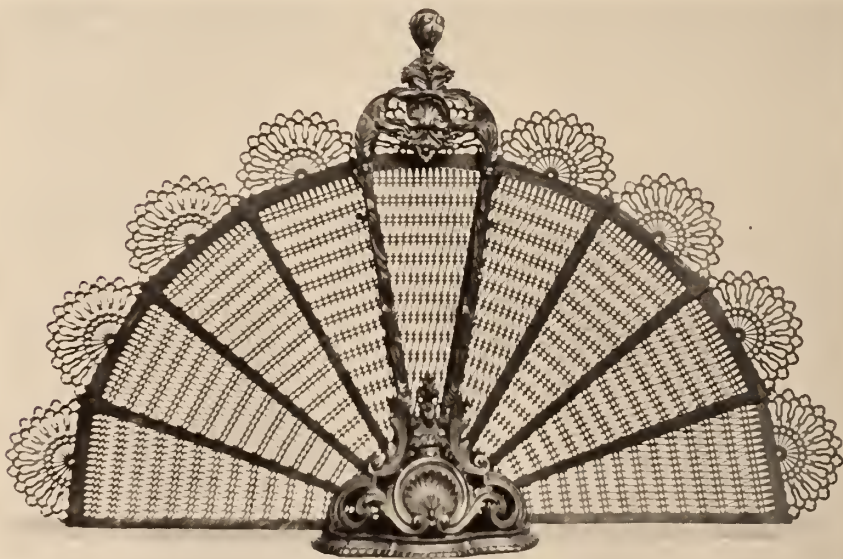
20- [A] *Repoussé* copper grape basket from Burgundy, most suitable for umbrellas, golf sticks, or flowers. [B] Bulbous samovar. [C] Two pairs of cartouche appliques. [Lot.]

8. RÉGENCE GILDED BRONZE FIRE SCREEN

*French, Early XVIII Century*

30- Fan-shaped, in a handsome trellis pattern. Height, 22 inches

[See illustration]



[NUMBER 8]

9. VERY FINE LOUIS XVI GILDED BRONZE FENDER  
WITH FIRE TOOLS *French, XVIII Century*

In the form of a balustrade with urn-shaped finials; the shovel and tongs with exceedingly decorative *ajouré* pommels of early eighteenth century workmanship. [Lot.]

10. PAINTED WROUGHT IRON POTENCE

*Italian, Early XVII Century*

With bold oak-leaf scroll.

Exhibited at the Metropolitan Museum of Art, New York,  
1919-33

11. GILDED WROUGHT IRON POTENCE *Italian, Late XVI Century*  
With *fleur de lis* and Tudor rose ornament.

Exhibited at the Metropolitan Museum of Art, New York,  
1919-33

12. GILDED WROUGHT IRON POTENCE

*Florentine, Early XVII Century*

With Tudor rose acanthus ornament.

Exhibited at the Metropolitan Museum of Art, New York,  
1919-33

13. COLLECTION OF FIVE UNCOMMON WROUGHT IRON POTENCES  
*Italian, XVI-XVII Century*

With Tudor rose and acanthus ornamentation.

Exhibited at the Metropolitan Museum of Art, New York,  
1919-33

14. FOUR UNUSUAL PRINTS

Including *Ain't I Some* and *Rarus*, also *William H. Vanderbilt's Small Hopes and Lady Mac*, published by Currier and Ives, 1877 and 1878; and a rare old French color print of the Empire. Two water-stained, one repaired. [Lot.]

15. EARLY COLORED LITHOGRAPH OF THE HORSE

"PRINCESS ROYAL"

Published by Ackermann in 1824, after the painting by James Ward, R. A. Framed. *Height, 23 inches; width, 27 inches*

16. PAIR COLORED SPORTING PRINTS

Derby winner "Persimmon", engraved by Edwin H. Hunt, 1896; and Derby winner "Caractacus", painted and engraved by Charles Hunt, 1862. Pearwood and gold frames.

*Height, 31 inches; width, 35¾ inches*

17. COLORED SPORTING PRINT: "BENDIGO"

Published in 1887, after the painting by H. F. Lucas-Lucas.

*Height, 29 inches; width, 31 inches*

18. PORTRAIT OF MR. THOMAS GEORGE ON HIS MARE

"LITTLE THOUGHT"

Rare color print, engraved by J. H. Wright after Gwynn, 1820, in pearwood frame. Slightly imperfect.

*Height, 22 inches; width, 28¾ inches*

19. PAIR COLORED SPORTING PRINTS

"Hannah" and "Silvio", engraved by E. G. Hester after Barry Hall, 1877. In pearwood frames.

*Height, 27 inches; width, 29 inches*

20. TEN VIEWS OF VERSAILLES

An interesting set done in calcography under the Empire, after the seventeenth century drawings of Charles François de Silvestre. Each plate bears the stamp of the Musée Imperial du Louvre. In red lacquer frames.

*Height, about 18 inches; length, about 24 inches*

21. IMPORTANT COLLECTION OF BRONZE ANIMAL SCULPTURES

*Antoine Louis Barye, French: 1796-1875*

Including pheasant, fallow deer, fawn seated, goat rampant, and rabbit on the alert, all signed BARYE. Cast by Tamisier.

*Heights, 2½ inches to 4½ inches*

*Note: The sculpture "Rabbit on the Alert" included in this lot is illustrated in Charles De Kay, Barye, New York, 1899, p. 12.*



## 22. TORTOISE SHELL AND MOTHER-OF-PEARL MINIATURE

## WRITING DESK

*Portuguese, Mid-XVIII Century*

35- Elaborate exterior with posts for mirror; interior gaily painted with cornucopia and fitted with secret compartments. In need of some restorations. *Height, 17 inches; length, 20 inches*

## 23. BIEDERMEIER FRUITWOOD WORK TABLE

*Eastern France, Early XIX Century*

20- Graceful model inspired by the Directoire, with oviform cabinet and spreading supports with undertray; interior mirror.

*Height, 30½ inches; width, 21 inches*

## 24. MERISIER WOOD LADY'S WRITING TABLE

*French, Mid-XVIII Century*

Pass An unusual small model with arched supports and one drawer at end; golden-colored surface.

*Height, 29 inches; length, 33 inches*

## 25. DIRECTOIRE OCCASIONAL TABLE

17½ Of *merisier satiné*; on slender tapering supports with undertray, the shaped top of particularly rich and lustrous grain.

*Height, 27 inches; width, 14 inches*

## 26. BIEDERMEIER ELABORATE BURL WOOD TEAPOY

*English, Early XIX Century*

15- Octagonal casket with parquetry top, fitted with tea caddies and mounted on the exterior with neo-classic ornaments of gilded bronze. Baluster stem.

*Height, 32 inches; length, 15 inches*

## 27. BILBAO MIRROR

*Portuguese, Early XIX Century*

50- Rare early Biedermeier type, the rectangular frame crested by key panels with gouache decoration, surmounted by floral volutes of wrought iron and gilded wood.

*Height, 34 inches; width, 15 inches*

## 28. VERY FINE BIEDERMEIER SATINWOOD TABLE

*Portuguese, Early XIX Century*

10- Design showing the Sheraton influence; baluster stem and center field of the circular top gaily painted.

*Height, 28 inches; diameter of top, 18 inches*



29. PAIR BIEDERMEIER CARVED AND GILDED MIRRORS

*Lorraine, Early XIX Century*

40- Crested with flowered baskets above; festooned pediment.

*Height, 31 inches; width, 14¾ inches*

30. BIEDERMEIER INLAID TIGER WOOD PEMBROKE TABLE

*English, Early XIX Century*

30- Veneered with a richly figured dark and light grained wood resembling tiger skin. Undertray gracefully incurved; supports with very uncommon bronze sabots in the form of a lotus leaf.

*Length, 20 inches extending to 41 inches; width, 27½ inches*

31. SHERATON MAHOGANY SPINET DESK *English, circa 1790*

45- Tapering square supports. The recess enriched with musical trophies in kingwood and amboyna on a satinwood ground. Has five drawers. *Length, 5 feet 4½ inches; height, 35 inches*

[See illustration]

32. PAIR CARVED AND GILDED MIRRORS

25- *Portuguese, Late XVIII Century*

Unusual model, a forerunner of the Biedermeier type. Arched frames surmounted by elaborately carved and fretted ribbons; painted to simulate marble, and gilded and silvered.

*Height, 36 inches; width, 14 inches*

33. BILBAO MARBLE AND BRONZE MIRROR

15- *Portuguese, Early XIX Century*

Biedermeier example of rose-veined marble with gilded bronze mounts; above the mirror is a colored view of a fortified seaport.

*Height, 31½ inches*

34. SET OF FOUR DIRECTOIRE CHAIRS SIGNED BY CHAPUIS

50- *French, circa 1805*

Of dark golden-colored *citronnier* wood. Designed in the Neo-Egyptian style with antefix furnishing the back and ebonized diamond on the head rail; caned seat, painted black. Signed with impressed mark on exterior of back rail, CHAPUIS. Would make admirable bridge chairs.



[NUMBERS 31 AND 56]

35. PAIR DIRECTOIRE CHAIRS SIGNED BY CHAPUIS

*En suite* with the preceding.

36. BIEDERMEIER CRYSTAL CHANDELIER

*English, Early XIX Century*

Of graceful attenuated design. Richly mounted in ormolu with a multitude of sparkling Bristol glass pendants; eight lights.

*Height, 48 inches; width, 32 inches*

37. BIEDERMEIER FRUITWOOD SWAN-ARM SETTEE

*Eastern France, Early XIX Century*

On gracefully outcurved rectangular supports with arched triple-fan back and very uncommon tapering swanneck arm-rests. Covered in five-toned silk brocade. *Length, 53 inches*

38. BIEDERMEIER FRUITWOOD SWAN-ARM SETTEE

*Eastern France, Early XIX Century*

Similar to the preceding.

*Length, 53 inches*

39. BILBAO CARVED AND GILDED MIRROR

*Portuguese, Late XVIII Century*

The arched frame furnished with figured walnut in simulation of marble and crested by voluted urn pediments of rocaille carving simulating running water.

*Height, 44 inches; width, 17 inches*

40. BIEDERMEIER OPALINE ORMOLU CHANDELIER

*Bohemian, Early XIX Century*

Imaginative composition of morning glory blossoms of roseate opaline glass, and emerald green and gold leaves rising from an *ajouré* basket; when illuminated it gives an enchanting effect. Twelve lights.

*Height, 51 inches; width, 35 inches*

41. BIEDERMEIER FRUITWOOD YOUNG LADY'S SECRETARY

*Eastern France, Early XIX Century*

Uncommonly small and graceful fall-front desk of golden-colored white cherrywood, fitted in the interior with five drawers, the bottom with one door. Contemporary gray Ste Anne marble top.

*Height, 42 inches; width, 18 inches*



[NUMBER 42]

## 42. PAIR BILBAO MARBLE AND WOOD MIRRORS

*Portuguese, Early XIX Century*

Exquisite early Biedermeier examples, the marble pilasters and plaques of a richly figured rose hue. Rectangular frames are surmounted with landscape and figure-*eglomisés*, surrounded by marguerite volutes of wrought iron and gilded wood.

Height,  $39\frac{1}{2}$  inches; width,  $16\frac{1}{2}$  inches

[See illustration of one]

43. BIEDERMEIER SMALL OPALINE ORMOLU CHANDELIER

*Bohemian, Early XIX Century*

Imaginative composition of morning glory blossoms of roseate opaline glass, and engraved emerald green leaves rising from an *ajouré* basket. Eight lights, wired for electricity.

*Height, 36 inches; width, 33 inches*

44. BILBAO MARBLE AND WOOD MIRROR

*Portuguese, Late XVIII Century*

Exceptionally fine model, a forerunner of the Biedermeier taste. Arched frame, flanked by columns of golden yellow brocatelle marble, crested with richly gilded wrought iron scrolls.

*Height, 34 inches; width, 14 inches*

45. PAIR EXCEEDINGLY IMPORTANT CRYSTAL GIRANDOLES

*French, circa 1800*

Three-arm girandoles centring upon a diamond-cut and fluted stem of neo-classic design, handsomely mounted in ormolu; the *bobèches* leaf-cut and with cabochon pendants. The gilded wood pedestals in the neo-Greek style, with lion's-claw terminations and lion's masks furnishing the shelf.

*Note:* This and the following lot were purchased from the loot of the Tuileries Palace in 1814 by an English collector. They are known to have been designed by Thomire and Percier for the apartment of the first Consul.

*Height of pedestal, 52½ inches; of candelabrum, 23 inches*  
*Depth of base, 16 inches*

[See illustration of one]

46. PAIR EXCEEDINGLY IMPORTANT CRYSTAL GIRANDOLES

*French, circa 1800*

Similar to the preceding.

47. GILDED BRONZE MANTEL CLOCK FROM THE  
TUILERIES PALACE

*Paris, circa 1800*

Handsome architectural composition in the neo-Egyptian style, forming a temple structure. Richly ornamented on plinth, architrave, and pendant of face. The dial is signed FALLOISE—PARIS.

*Height, 17 inches; width, 9¾ inches*



[NUMBER 45]



48. BILBAO MIRROR

*Portuguese, Early XIX Century*

30- Rare early Biedermeier type, the rectangular frame crested by key panels with gouache decoration, surmounted by floral volutes of wrought iron and gilded wood. At the bottom are gracefully draped festoons.

*Height, 35 inches; width, 13½ inches*

AN IMPERIAL DRAWING ROOM SUITE BY JACOB  
FROM THE TRIANON PALACE

JACOB · D ·  
R · MESLEE

THE following five lots [Numbers 49-53] comprise a distinguished set of furniture made for Napoleon and designed in the pure neo-classic style of the Consulate. Gilded sphinx bodies support the armrests, and the frames are enameled gray. The *canapé* and many of the chairs bear the impressed mark JACOB D. R. MESLEE, and most of the pieces bear the order labels given by the First Consul for the Interior Salon of the Grand Trianon, dated "13 Frémairé, l'An 10 [1801]" [see the accompanying illustrations]. This remarkable set has been re-covered in orchid-colored satin.

49. CANAPÉ BY JACOB, FROM THE TRIANON PALACE *Paris, 1801*  
With loose cushion seat.

45- *Note:* Jacob [Desmaltre] was cabinetmaker to the Emperor. Cf. Salverte, *Les Ebénistes*, p. 174, and the note preceding this description.

Collection of Charles Huart, Versailles

[See illustration]

50. SET OF EIGHT SIDE CHAIRS BY JACOB, FROM THE  
TRIANON PALACE

*Paris, 1801*

160- *En suite* with the preceding.

See notes above.

Collection of Charles Huart, Versailles





[NUMBER 49]

51. PAIR ARMCHAIRS BY JACOB, FROM THE TRIANON PALACE

Paris, 1801

*En suite* with the preceding.

See notes above.

Collection of Charles Huart, Versailles

100-

52. PAIR ARMCHAIRS BY JACOB, FROM THE TRIANON PALACE

Paris, 1801

*En suite* with the preceding.

See notes above.

Collection of Charles Huart, Versailles

100-

53. PAIR ARMCHAIRS BY JACOB, FROM THE TRIANON PALACE

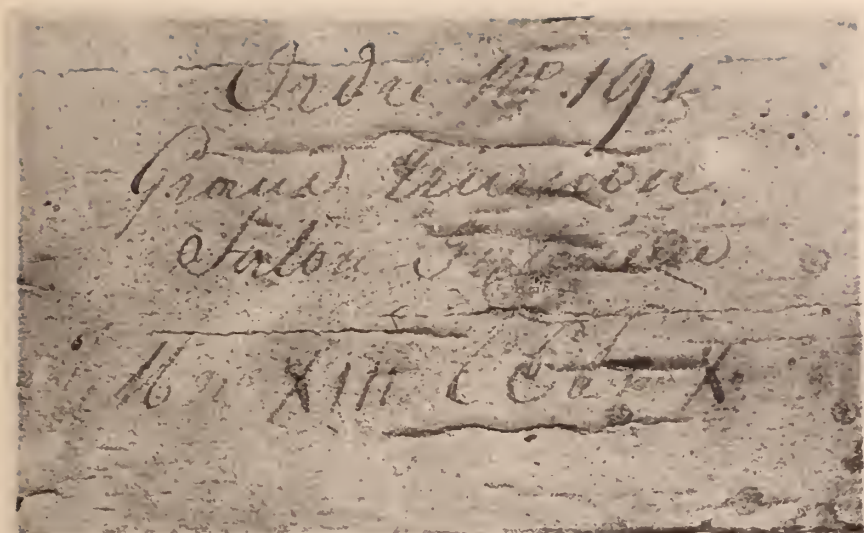
Paris, 1801

*En suite* with the preceding.

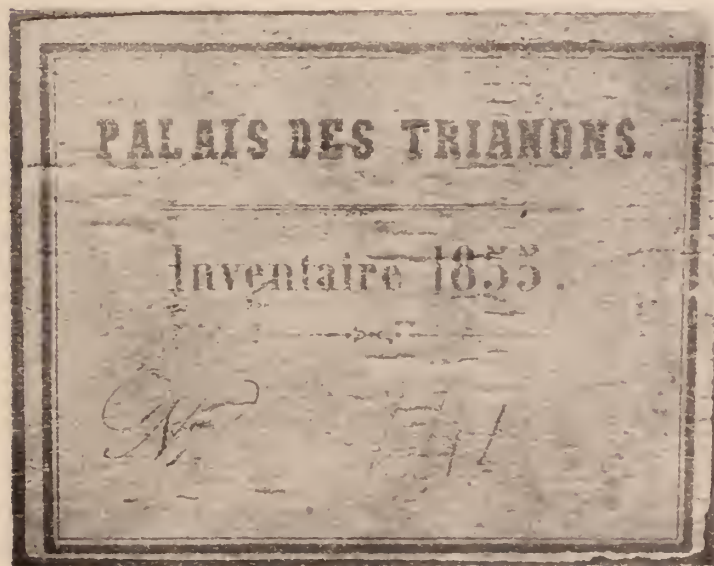
See notes above.

Collection of Charles Huart, Versailles

90-



ORDER LABEL GIVEN BY THE FIRST CONSUL FOR THE  
INTERIOR SALON OF THE GRAND TRIANON



THE PALAIS DES TRIANONS LABEL

- 30- 54. PAIR EXCEEDINGLY FINE BIEDERMEIER MAHOGANY CHAIRS  
*Florentine, circa 1815*  
With lyre back and lion's-claw feet enriched with gilded carvings. Slip seat covered in three-toned striped fabric.  
[See illustration]

- 30- 55. PAIR EXCEEDINGLY FINE BIEDERMEIER MAHOGANY CHAIRS  
*Florentine, circa 1815*  
*En suite* with the preceding.

PAINTINGS, INCLUDING IMPORTANT  
CONVERSATIONAL PIECES, AND ETCHINGS  
AND LITHOGRAPHS

FUJITA

FRANCO-JAPANESE CONTEMPORARY

- 30- 56. KITTENS  
Two original colored etchings. Signed. In *passepartout* and under glass.  
[See illustration opposite page 6]

FUJITA

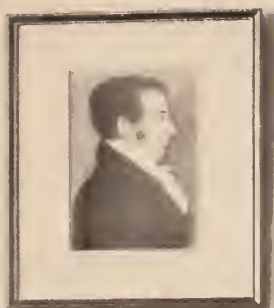
FRANCO-JAPANESE CONTEMPORARY

- 30- 57. CATS  
Two original colored etchings. Signed. In *passepartout* and under glass.

MARIE LAURENCIN

FRENCH CONTEMPORARY

- 67<sup>5c</sup> 58. JOYFUL GROUPS  
Three original colored lithographs, signed and dated 1927, 1928, and 1929. In *passepartout* and under glass.



[NUMBERS 54 AND 63]

WINSLOW HOMER

AMERICAN: 1836-1910

59. GIRL AND HOLLYHOCKS

*Pen*  
A blonde child is taking a sun bath in a garden. Her dreamy countenance, crowned by sunlit yellow bonnet, is seen against high stalks of brilliant scarlet hollyhocks. An outstanding example of the great marine painter's romantic period. Signed and dated '78. *Height, with frame, 40 inches; width, 26 inches*

[See illustration]





[NUMBER 59]





[NUMBER 60]

R. M. PEEL

AMERICAN: MID-XIX CENTURY

60. PICKING WILD FLOWERS

10- A sensitive-featured auburn-haired young girl at three-quarter length is seen picking a wildflower. An engaging example of American romanticism. Signed at lower left, R. M. PEEL.

*Height, with frame, 29 inches; length, 33¾ inches*

[See illustration]

## JOHN WESLEY JARVIS

AMERICAN: 1780-1839

## 61. PORTRAIT OF COMMODORE JOHN ROGERS

In full dress uniform, holding in his left hand the hilt of a parade sword.

*Height, with frame, 34 1/2 inches; width, 29 1/2 inches*

*Note:* A portrait of Commodore Rogers at a more advanced age is included in the Jarvis Gallery of Naval Men painted for the City of New York. Commodore Rogers was actively engaged in the campaign of 1812 and the pirate wars of Tripoli.

## THOMAS SULLY

AMERICAN: 1783-1872

## 62. WASHINGTON CROSSING THE DELAWARE

The vigorously painted original sketch for the engraving by W. Humphreys and G. S. Lang.

*Height, with frame, 28 1/2 inches; length, 34 inches*

A certificate of authentication by Albert Rosenthal will be given to the purchaser.

## JAMES SHARPLES

AMERICAN: 1750-1811

## 63. PROFILES

Pair of pastel portraits. The lady in sky blue frock with lace bonnet and ruff, the dapper gentleman with earrings.

*Height, with frame, 20 1/4 inches; width, 17 1/4 inches*

[See illustration opposite page 16]

BENJAMIN WEST, P.R.A.

AMERICAN: 1738-1820

64. PORTRAIT OF J. G. MURDOCH, M.P.

Half length, in brilliant red jacket and bright satin waistcoat, the impressive head crowned by faintly powdered hair.

*Height, with frame, 32 1/2 inches; width, 27 inches*

JOSEPH BADGER

MASSACHUSETTS: XVIII CENTURY

65. PORTRAIT OF A YOUTH WITH GREYHOUND

A most engaging Colonial portrait. A distinguished youth about fifteen years old, with soft sand-colored hair framing his large oval-eyed countenance: he wears a gray hunting jacket of the most fastidious cut, green waistcoat and jabot. In his right hand he holds a spear, while his left embraces the head of his hunting dog.

*Height, with frame, 35 inches; width, 29 1/4 inches*

JOHN RAPHAEL SMITH

BRITISH: 1752-1812

66. PORTRAIT OF COLONEL POCKLINGTON

Seated figure in full dress uniform. Colored crayon on paper.

*Height, with frame, 14 inches; width, 13 inches*

*Note:* This and the following portrait are of the same size and are related in composition to the four miniatures at the South Kensington Museum.

[See illustration]



[NUMBER 66]

JOHN RAPHAEL SMITH

BRITISH: 1752-1812

67. PORTRAIT OF MRS. CASAMAYOR

The distinguished matron, in *claire de lune* silk, is seated in a Biedermeier chair. Colored crayon on paper.

*Height, with frame, 14 inches; width, 13 inches*

See note to preceding.

[See illustration]

ARTHUR DEVIS

BRITISH: 1708-1787

68. PORTRAIT OF THE ARTIST JOHN ZOFFANY

The great master of the conversational piece is shown in blue coat with pink breeches and lace jabot, standing in the landscape of his estate at Raith.

*Height, 30 inches; width, 25 inches*

*Note:* Arthur Devis was a devoted friend of John Zoffany's and collaborated with him while in India.

THEODORE NETSCHER

DUTCH: 1661-1732

69. THE FAMILY OF SIR WILLIAM D'OYLE, BART

An impressive conversation picture of the Stuart period. The parents are richly attired, Lady d'Oyle in blue ermine-trimmed velvet, holding a lute which her gorgeously garbed young son is about to take. Sir William, in *oeuf de boeuf velvet* harmonizing with his fawn-colored wig, has at his side his quaintly dressed little daughter, who is holding the seam of his garment.

*Height, with frame, 57 inches; width, 47 inches*



[NUMBER 67]

JOSEPH HIGHMORE

ENGLISH: 1792-1872

70. THE WALDRON FAMILY

The handsome father is at the right, dressed in dark blue velvet and *passementerie*-embroidered waistcoat; at the left are his wife and daughter, in voluminous garments of silver and gray. Interesting detail of Chinese porcelain. In a very fine contemporary gilded frame with *coquillages*.

*Height, 77 inches; width, 75 inches*

*Pass*  
A certificate by William Roberts, dated 1930, which will be given to the purchaser, reads in part as follows: "This well-preserved and well-painted group of the Waldron family, father, mother and little daughter taking tea, is an unusually large example of the work of Joseph Highmore. It dates from about the 1730's and is a most desirable 'conversation piece'."

CHARLES PHILIPS

BRITISH: 1708-1747

71. THE CHURCHILL FAMILY

*220-*  
Conversational picture of great interest in the costume and interior detail displayed. In the right foreground and centre background ladies and gentlemen in early Georgian attire are playing cards, and at the left women and children are gathered about a lacquered tea table set with a fascinating tea set of blue and gray china. The needlework carpet is particularly engaging. Among the twelve gaily dressed figures the most striking in appearance is Lady Strange in brilliant blue silks with richly embroidered apron. An important guest at this gathering seems to have been Edward Strong, builder of St. Paul's Church. In very fine carved frame of the period. Signed and dated, C. PHILIPS PINX. 1732.

*Height, 30 inches; length, 38 inches*

Exhibited at the Minneapolis Institute of Art

[See illustration]





CCMA

[NUMBER 71]

FRANÇOIS XAVIER FABRE

FRENCH: 1766-1837

72. THE FAMILY OF THE COMTE DE LAMOIGNON

1000-  
Conversational picture of singular importance, the centre foreground with the figure of the head of the family in gold and green hunting jacket standing behind the gaily tapestry-covered chair in which is seated the comtesse, dressed in a voluminous white satin gown. She points at a piece of needlework presented by one of her daughters in lovely rose-colored satin, while another daughter in blue looks on. To the right and left are the sons, one in orange and yellow, another holding a miniature in his hand, wearing an incredibly gay waistcoat. The background with family portraits. The charm of this extraordinary picture lies in its gaiety and in the appreciation of the most minute imaginative detail. Contemporary carved and gilded frame. *Height, with frame, 50 inches; length, 63 inches*

[See frontispiece]

GUILLAUME DOMINIQUE JACQUES DONCRE

FRENCH: 1743-1820

73. MAÎTRE LEROY, NOTAIRE, AND HIS FOUR CHILDREN

425-  
A conversational piece of signal importance, the centre occupied by the figure of this notable of Arras seated at his desk with his son at his right. At the left are his twin daughters exquisitely gowned in tight-fitting bodices and voluminous skirts and wearing gaufered Marie Antoinette bonnets. At the right is a handsome young man in blue, holding a sheet of music. Signed and dated on a letter bent over the desk top, D. DONCRE, PINX. 1779.

*Canvas: Height, 51 inches; width, 76 inches*

*Note: Vide Ulrich Thieme, Allgemeines Lexikon der bildenden Kuenste und Kuenstler, in which this painting is mentioned, for detailed account; also Larousse, Dictionnaire Universel.*

[See illustration opposite]



[NUMBER 73]

SIR GODFREY KNEILLER, BART.

ENGLISH: 1646-1723

74. PORTRAIT OF THE FATHER OF THE TURF

*Jan*  
Tregonwell Frampton (1641-1727), seated, dressed in rich green garments with white jabot. He was the keeper of the running horses of the kings of England from William III to George II. Cf. Chafin, *Anecdotes of Cranbourne Chase*, p. 47, and *Dictionary of National Biography*, MacMillan, 1889.

*Height, with frame, 48 inches; width, 38 inches*

SCULPTURES IN WOOD, BRONZE  
MARBLE, AND TERRA COTTA

HUNT DIEDERICH

AMERICAN CONTEMPORARY

*65-* 75. SET OF CARVED WOOD CHESSMEN

An extraordinarily interesting carved wood set of most imaginative stylization, each object representing a valuable example of the art of this master craftsman. To be sold with a specially designed folding-leaf chess table of walnut on baluster supports.

PAUL MANSHIP

AMERICAN CONTEMPORARY

[Bronze Statuette]

*130-* 76. YOUNG DAVID

Depicted as a youth with flowing mantle and skull cap over his curling hair; at his left a hound. *Height, 13½ inches*

MADELEINE FABRE

FRENCH CONTEMPORARY

[Wood Statuette]

*50-* 77. PORTRAIT OF THE BULLDOG EMPEROR

Carved wood sculpture of a seated bulldog at attention.

*Height, 16 inches; length, 18 inches*

[See illustration]



[79]



[78]



[77]

MADELEINE FABRE

FRENCH CONTEMPORARY

[Wood Statuette]

78. PORTRAIT OF A BABOON

Carved walnut sculpture of a simian in descending posture. Of extraordinary stylistic interest.

*Height, 13 inches; length, 20 inches*

[See illustration on preceding page]

MADELEINE FABRE

FRENCH CONTEMPORARY

[Wood Statuette]

79. PORTRAIT SCULPTURE OF THE ARTIST'S DACHSHUND

Carved walnut image executed in the inimitable style of this most famous of French *animaleurs*.

*Height, 15 inches; length, 31½ inches*

[See illustration on preceding page]

GASTON LACHAISE

AMERICAN CONTEMPORARY

[MARBLE STATUE]

80. APHRODITE

In an attitude of intense self protection. An incomparable fountain figure for a modern garden, in white marble.

*Height, 39 inches*

*Note:* Gaston Lachaise is one of our foremost glyptic geniuses. He is known all over the country for his decoration of public buildings, including the National Coast Guard Memorial and the American Telephone and Telegraph Company building, New York. His work is represented in the Pennsylvania and Hartford Museums, the Phillips Memorial Gallery, Washington, the Smith College Art Museum, Northampton, and many private collections. A monograph of Lachaise's work was published by A. E. Gallatin. The present figure is probably the first example of this sculptor's work ever offered for public sale.

[See illustration]





[NUMBER 80]

81. TERRA COTTA BUST OF GUSTAVUS WASA, KING OF SWEDEN

*XVII Century*

Wearing a fur-trimmed garment and on his shoulders an embroidered cloak.

*Height, 23 inches*

82. TWO TERRA COTTA BUSTS *French, Early XIX Century*

One representing Queen Mary Caroline of France, the other an early replica of the bust believed to be a portrait of Camargo, the celebrated actress. [Lot.]

PAINTINGS

ALESSANDRO LONGHI

ITALIAN: 1726-1790

83. PORTRAIT OF THE COMPOSER GLUCK

Half-length, dressed in a Court costume of silver-gray satin; before him lies a sheet of music bearing the date 1779, and he holds a roll and baton. Contemporary carved and gilded frame.

*Height, with frame, 32½ inches; width, 24 inches*

FRANCIS WHEATLEY [ATTRIBUTED TO]

BRITISH: 1747-1801

84. ALLEGORIES

Two adolescent maidens with long golden curls, one fondling a rabbit and the other toying with flowers. Painted under the inspiration of Greuze.

*Height, with frame, 29 inches; width, 22½ inches*

## 85. PAIR GRISAILLE AND FLOWER DECORATIONS

*In the manner of Le Riche, French: XVIII Century*

The centring cartouche with emblematic amorini surrounded by wreaths of garden flowers. Crimson draperies and emblems of the arts and sciences. *Height, 44 inches; length, 56 inches*

## SIR MARTIN ARCHER SHEE, R.A. [ATTRIBUTED TO]

BRITISH: 1769-1850

## 86. PORTRAIT OF THE EARL ST. VINCENT

Painted at half length, dressed in brilliant red coat, his handsome countenance crowned by curling silver hair.

*Height, with frame, 30 inches; width, 25 inches*

## JOSEPH HIGHMORE [ATTRIBUTED TO]

BRITISH: 1692-1780

## 87. PORTRAIT OF A YOUNG DIVINE

Believed to be Brook Taylor; he is dressed in black velvet, with a Bordeaux velvet cloak thrown over his arm. In an early Georgian carved wood frame.

*Height, with frame, 47 inches; width, 37 inches*

## 88. PORTRAIT OF A LAD IN BLUE

*In the Manner of John Hoppner, R.A.*

Half-length, in blue fitted jacket with linen collar; his curling hair stands out against the dark brown drapery; he holds a shepherd's staff. Signed at the left, J. HOPPNER.

*Height, with frame, 37 inches; width, 32 inches*

ENGLISH SCHOOL  
XVII CENTURY

89. THE BRITISH FLEET IN LA VALETTA HARBOR

Decorative marine picture, the inner harbor filled with war vessels and rowboats flying the British and Maltese flags. In the background are the outlines of the fortified town.

*Height, with frame, 25 inches; length, 40 inches*

JACOB VAN HUYSUM

DUTCH: 1687-1740

90. 'HOTHOUSE FRUIT'

Pair of naturalistically painted compositions of exotic grape clusters, huge apples and berries, suspended and lying on tables. Contemporary molded black frames.

*Height, with frame, 30 inches; length, 38 inches*

# ART FOR THE GARDEN



[NUMBER 91]



## EARLY NEW YORK IRONWORK

91. EARLY NEW YORK IRON POSTS AND EXTERIOR STAIR RAILS  
FROM THE ENTRANCE OF 811 GREENWICH STREET  
NEW YORK *New York, circa 1830*

Exceedingly important architectural adornments composed of wrought and cast posts of handsome campana shape and rails of pure neo-classic design. *Height of posts, 78 inches*

[See illustration of original placement]

92. RARE COLLECTION OF THREE NEW YORK DRAIN-HEADS  
*Early XIX Century*

Pair with gilded eagle and the date 1848, and one with spread eagle and lyre. [Lot.]

93. PAIR EARLY NEW YORK IRON FLOWERPOT STANDS  
*Before 1850*

Attractive neo-Gothic design. Composed of three graduating tiers. Painted dark green. *Height, 32 inches; length, 40 inches*  
From Washington Square, New York

94. EARLY NEW YORK IRON FLOWERPOT STAND *Before 1850*

Three-tier baroque ornament of elaborate scrolled cartouche design. *Height, 43 inches; width, 36 inches*  
From Washington Square, New York

- 94A. RARE JOCKEY WEATHERVANE OF PAINTED TOLE  
*Early XIX Century*

Spirited racing horse with its mount, splendidly modeled, on lyre-scrolled rod. *Height, 15 inches; length, 13 inches*  
From Staten Island

COPPER, LEAD, AND GLASS  
GARDEN ORNAMENTS

95. VERY FINE COPPER FLOWERPOT STAND  
*Provençal, Early XVIII Century*  
Composed of bulbous pot holder supported by three dolphin bodies with gracefully out-turned tails. *Height, 28¾ inches*

96. COLLECTION OF FOUR COLONIAL GARDEN LIGHTS

*American, XVIII Century*

120- Two tall hurricane shades, of different sizes; brass garden lamp, with engraved shade; and a painted tole lamp from Virginia. [Lot.]

97. FRENCH LEAD GROUP IN THE MANNER OF FALCONET

30- Represented by an amorine pointing at a book of music while a winged Eros plays a flute. Uncommonly good modeling and patina.  
*Height, 22 inches*

EIGHTEENTH CENTURY ENGLISH AND FRENCH  
WROUGHT IRON GARDEN FURNITURE

80- 98. WROUGHT IRON GARDEN SEAT WITH DIAMOND BACK

*English, circa 1790*

Fine rectangular model, similar to rare examples found in the Southern states of America. Gracefully undulated arm rests terminating in ball feet. Warm old iron color.

*Length, 66 inches*

99. WROUGHT IRON HIGH-BACK GARDEN BENCH

*English, circa 1790*

60- Rectangular model with graceful attenuation, finely reeded arches and arm rests, the top rail of back with festoons. Fine old crimson color.

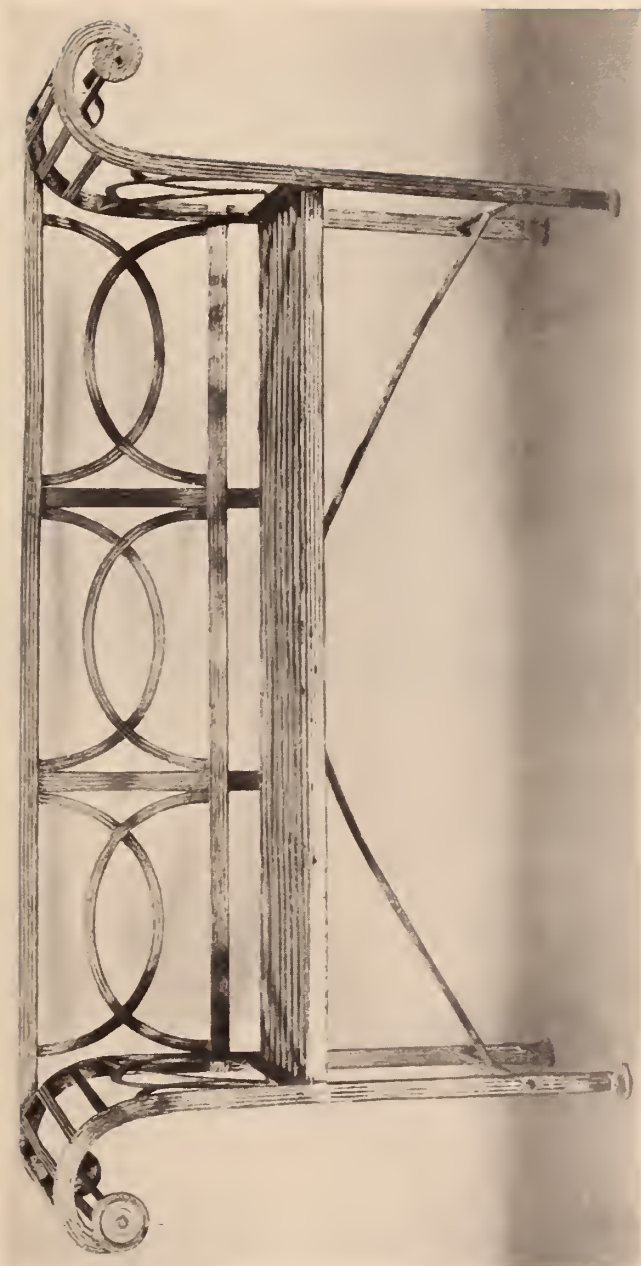
*Length, 52 inches*

100. SHERATON WROUGHT IRON THREE-BACK BENCH

*English, circa 1790*

375- An exceptional model of the window seat type, with voluted arms, arched at the base, and with three rectangular panels enriched with interlaced semicircles forming lozenges. Finely reeded on all parts. Exceedingly rare. *Length, 5 feet 11 inches*

[See illustration]



[NUMBER 100]

101. SHERATON BROAD TWIN-BACK WROUGHT IRON

GARDEN BENCH

*English, circa 1790*

The back with interlaced arches, and with head rail formed by lozenges. Reeded all over.

*Length, 5 feet 2 inches*

100-

102. SHERATON THREE-BACK WROUGHT IRON GARDEN SEAT

*English, XVIII Century*

Similar in design to the preceding, but varying in the form of the stretcher.

*Length, 5 feet 3½ inches*

245-

103. SHERATON WROUGHT IRON GARDEN CHAIR

*English, circa 1790*

Very uncommon arched model, with lyre back. Reeded all over.

100-

104. SHERATON WROUGHT IRON GARDEN BENCH

*English, circa 1790*

Designed with continuous interlaced arch-and-lozenge pattern forming back. Reeded all over.

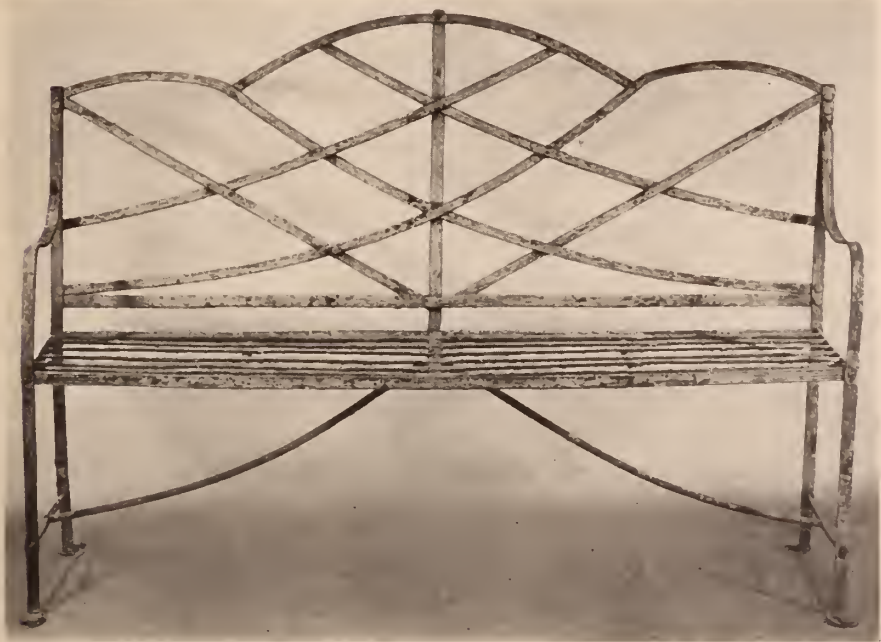
*Length, 6 feet 2 inches*

Pass

104A. SHERATON WROUGHT IRON ARMCHAIR *English, circa 1790*

Similar in design to the preceding.

100-



[NUMBER 105]

## 105. SHERATON WROUGHT IRON GARDEN BENCH

*English, circa 1790*

105- Exceptionally rare model. With hooded and arched back furnished with bold trellis pattern of great ingenuity.

*Length, 5 feet 3 inches*

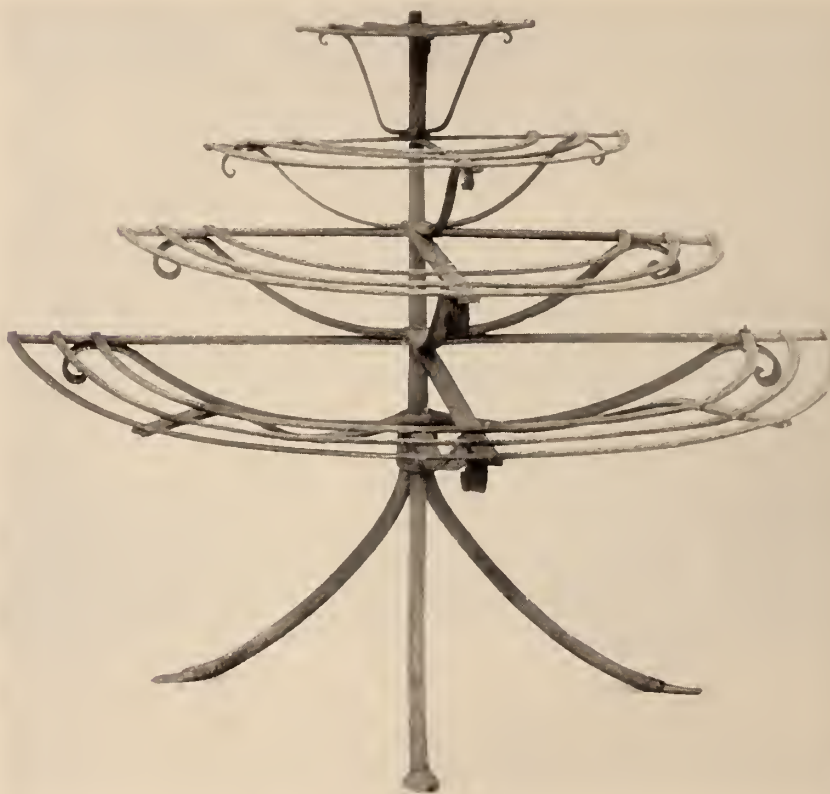
[See illustration]

106. SHERATON WROUGHT IRON LOVE SEAT *English, circa 1790*

90- The back with interlaced lozenges and arches; arched stretcher; reeded rails.

*Length, 3 feet 7½ inches*106A. SHERATON WROUGHT IRON LOVE SEAT *English, circa 1790*

130- Forming pendent to the preceding. *Length, 3 feet 7½ inches*



[NUMBER 107]

107. RARE SHERATON WROUGHT IRON HALF-MOON  
FLOWERPOT STAND

*English, circa 1790*

On paw-foot tripod, which supports four semi-oval tiers.

*Height, 3 feet 6½ inches; length, 4 feet 1 inch*

[See illustration]

107A. RARE SHERATON WROUGHT IRON HALF-MOON  
FLOWERPOT STAND

*English, circa 1790*

Similar to the preceding, but slightly varying in scale.

*Height, 3 feet 7 inches; length, 4 feet 3 inches*





[NUMBER 108]

## 108. VERY RARE SHERATON ROLL-ARM GARDEN SEAT

*English, circa 1790*

Exquisite model of the window seat type, with four serpentine rails forming the back and S-scroll arms. Reeded on all rails. Has been carefully repaired.

*Length, 6 feet 3 inches*

[See illustration]

109. VERY IMPORTANT SHERATON WROUGHT IRON TREE SEAT  
IN TWO PARTS*English, circa 1790*

Composed of two semi-circular sections with reeded sloping arms and gracefully interlaced arches and lozenges forming back; reeded rails. Uncommonly complete.

*Length, 5 feet 5 inches*

## 110. SHERATON WROUGHT IRON ARCH-BACK GARDEN BENCH

*English, circa 1790*

Back with an attractive undulation occupied by rhomboid trellis of very uncommon pattern; reeded and molded rails.

*Length, 5 feet 1 inch*

111. SHERRATON WROUGHT IRON LOVE SEAT WITH ARCHED BACK

*English, circa 1795*

Exquisite little model on volute supports, the arched back furnished with two simple transverse rails. *Length, 3 feet*

112. VERY FINE RÉGENCE WROUGHT IRON CONSOLE TABLE

*French, circa 1725*

On two boldly curved twin volutes connected at the back by a cartouche; the apron serpentine on three sides and *ajouré* in S-scrolls. Original red Languedoc marble top of very rich figure. A museum example.

*Height, 37¾ inches; length, 47½ inches*

FAÏENCE URNS

113. THREE GOLFE-JUAN TURQUOISE BLUE FAÏENCE URNS WITH STANDS

Gadrooned vase, on stand with three *adossés* winged monsters; splashed turquoise blue glaze.

*Height of vase, 18 inches; diameter, 18 inches*

*Height of stand, 24½ inches*

114. PAIR GOLFE-JUAN TURQUOISE BLUE FAÏENCE URNS

Similar to the preceding, but without stands.

*Height, 18 inches; diameter, 18 inches*

115. THREE GOLFE-JUAN FAÏENCE GARDEN URNS

Mammoth ovoid globular vase with streaky dark turquoise glaze.

*Height, 25 inches; diameter, 27½ inches*

116. PAIR GOLFE-JUAN FAÏENCE GARDEN URNS

Similar to the preceding.

*Height, 25 inches; diameter, 27½ inches*

EIGHTEENTH AND NINETEENTH CENTURY  
LEAD GARDEN ART

[NUMBER 117]

## 117. PAIR VERY FINE QUEEN ANNE LEAD GARDEN URNS

Cup-and-cover-shaped, the lower part with reliefs of Bacchic amorini flanked by ram's-head handles; cover with masks and shells.

*Height, 42 inches; width, 30 inches  
Diameter of base, 4 inches*

[See illustration of one]

118. PAIR GEORGIAN LEAD GARDEN STATUETTES

70- "Autumn" and "Winter", the latter symbolized by a little girl in flimsy draped garments holding her hand above a flaming brazier, and the former by young Bacchus holding grapes.

*Height, 18 inches; width, 10 inches*

119. PAIR LEAD GARDEN STATUES

*Sculptor Unknown, British: Late XIX Century*

120- Figures representing the senses of Hearing and Taste, the former a curly-headed lad holding a cockleshell to his ear, and the latter a Bacchic child with grape clusters and leaves in his hair, holding up an overflowing cup in his right hand. Excellent modeling and lustrous patina.

*Height, 32 inches; width, 10 inches*

*Diameter of base, 9 inches*

*Note:* These garden statues are original creations by an unknown recent or contemporary British sculptor.

120. PAIR GEORGIAN LEAD URNS

*English, XVIII Century*

120- Handsome baluster-form urn, ornamented in low relief with ribbon festoons.

*Height, 26½ inches*

[See illustration]

121. PAIR GEORGIAN LEAD GROUPS

80- Allegories with attributes of Diana and Bacchus, represented by groups of curly-haired children blowing horns and shepherd's pipes, while others are listening and fondling a dog and a goat.

*Height, 32½ inches; width, 16 inches*

EIGHTEENTH CENTURY  
ENGLISH GARDEN FURNITURE

122. WROUGHT IRON HIGH-BACK GARDEN SEAT

*English, circa 1790*

60- Twin-back lozenge and interlaced arch ornament, finely reeded. Most suitable placed against a wall. Enameled cream.

*Length, 73 inches*



[NUMBER 120]

123. WROUGHT IRON GARDEN SEAT WITH SLOPING ARMS

*English, circa 1795*

Exceedingly uncommon model, the back furnished with two arched segments for cushions. Warm iron color.

*Length, 73 inches*

124. VERY IMPORTANT WROUGHT IRON TREE BENCH  
IN TWO PARTS

*English, circa 1790*

Composed of two semicircular sections, each centring a curved back and interlaced arches and facets, the two sections completely enveloping the trunk of the tree. All ornamental members are reeded. Original state.

*Diameter, 56 inches*

[See illustration]

IV CENTURY B.C.—XVIII CENTURY  
MARBLE AND STONE GARDEN OBJECTS

125. SCULPTURED LIMESTONE STATUETTE OF A YOUTHFUL FAUN

*Italian, XVIII Century*

Chubby seated figure playing Pan's pipes, with furry legs and hoof feet.

*Height, 42 inches*

JOSEPH NOLLEKENS, R.A.

ENGLISH: 1737-1823

126. FOUR CARVED MARBLE STATUES

Representing the muses Polyhymnia, Urania, Terpsichore, and Euterpe; minor imperfections.

*Height, 38 inches*





[NUMBER 124]

127. ANTIQUE CYPRIOTE ROMAN MARBLE STATUE

*II Century B.C.-I Century A.D.*

30- Boy with a gourd, the head intact but for the nose, which is restored; reconstructed from the knees down.

*Height, 35 inches*

[See illustration]

128. PAIR VERY FINE CARVED MARBLE FINIALS

*French, Early XVIII Century*

35- Handsome baluster forms with mascarons and festoons carved in low relief; one plinth repaired.

*Height, 17 inches*

129. PAIR CARVED WHITE MARBLE GARDEN STATUETTES  
OF THE RESTAURATION

*French, Early XIX Century*

40- Draped female statuettes in the taste of the French renaissance, representing attendants of Flora and Pomona.

*Height, 24½ inches*

130. CARVED MARBLE BUST

*Italian, Late XVII Century*

15- Representing Prince Eugène of Savoy in Louis XIV armor, wearing the order of the Golden Fleece; nose repaired.

*Height, 31 inches*

131. ALEXANDRIAN GREEK MARBLE STATUE OF MINERVA

*Circa IV Century B.C.*

30- The goddess with hair tied in Grecian knot, the long strands falling down the back. She wears a draped mantle over her peplum, which leaves bare one of her shoulders; with her right hand she holds a sheath. In excellent state of preservation but for the nose.

*Height, 34 inches*

Purchased from the sculptor Elie Nadelman

132. STATUARY AND CIPOLINO MARBLE JANUFORM HERM

45- *Adossés* heads of a bearded god and a goddess, on square fluted Cipolino marble plinth.

*Total height, 51 inches*



[NUMBER 127]

133. CARVED LIMESTONE FOUNTAIN FIGURE

*English, XVIII Century*

Boy with shell, seated on a rock. Well modeled figure, with attractive time-worn patina. *Height, 35 inches*

134. CARVED GOTHIC LIMESTONE ARCH

*Burgundian, Early XVI Century*

The frieze carved in low relief with medallions of royal personages. *Length, 45 inches*

ENGLISH EIGHTEENTH CENTURY  
GARDEN FURNITURE

135. WROUGHT IRON TWIN GARDEN BENCH *English, circa 1790*

A very unusual love seat with lozenge and arched back, fitted with waterproof loose cushion; enameled gray. *Length, 44 inches*

136. WROUGHT IRON GARDEN BENCH WITH TWIN BACK

*English, circa 1790*

Arch and lozenge model with reeded arm rests, painted green. *Length, 47 inches*

MARBLE STELAE AND  
LEAD AND WIREWORK ORNAMENTS

137. PAIR CARVED MARBLE STELAE

*Franco-Italian, Late XVII Century*

The front with satyr bodies rising from gracefully carved volutes. *Height, 52 inches*

[See illustration of one]

138. PAIR COVERED LEAD URNS IN THE ADAM TASTE

Handsome finials with fluted bulbous bodies.

*Height, 21 inches*

[See illustration of one]



[NUMBERS 137 AND 138]

139. LEAD FIGURE OF BOY WITH GOURD

Admirable figure of great charm, representing a nude lad watching the spilling of the gourd's content into the bowl below.

*Height, 26 inches; diameter, 9 inches*

140. IMPORTANT BIEDERMEIER WIREWORK JARDINIÈRE

*French, Early XIX Century*

An unusual neo-Gothic design mounted with gilded brass rim and handles, on iron stand of later date.

*Height, 31 inches; length, 37 inches*

141. GEORGIAN LEAD FOUNTAIN

In the form of a Bacchic triton. A youthful figure floating on his dolphin body and blowing a horn which serves as a water-spout.

*Height, 26 inches*

LIMESTONE, TERRA COTTA, AND FAÏENCE  
URNS AND FIGURES

142. FOUR SCULPTURED LIMESTONE URNS

Krater urn sculptured with a collar of leafage and a band of laurel, and with two ram's-head handles; with cover.

*Height, 29½ inches*

143. TWO SCULPTURED LIMESTONE URNS

Similar to the preceding.

*Height, 29½ inches*

144. PAIR GEORGIAN TERRA COTTA EAGLES

*Stiff of Lambeth, English: Late XVIII Century*

Superb pair of gatepost ornaments, painted to simulate iron.

*Height, 40 inches*

[See illustration of one]

145. PAIR GOLFE-JUAN FAÏENCE URNS

Gadrooned urn with splashed turquoise blue glaze.

*Height, 18½ inches; diameter, 20½ inches*



[NUMBER 144]



146. PAIR GOLFE-JUAN FAÏENCE URNS

Similar to the preceding.

Height, 18½ inches; diameter, 20½ inches

147. PAIR GOLFE-JUAN FAÏENCE URNS

Similar to the preceding.

Height, 18½ inches; diameter, 20½ inches

148. PAIR TERMINAL FIGURES IN THE FORM OF TURKEYS

Of glazed terra cotta, with lustrous black body and fans and brilliant crimson heads and beaks.

Height, 30 inches

LEAD AND STONE STATUES, URNS  
AND GARDEN ORNAMENTS

149. LEAD URN IN THE QUEEN ANNE TASTE  
ON STONE PEDESTAL

Handsome design with portrait *bas relief* heads and festoons.

Height of urn, 19½ inches; of pedestal, 32 inches

150. PAIR LEAD GROUPS IN THE GEORGIAN TASTE

Each representing two Bacchic infant satyrs holding up fruit-filled cornucopiac.

Height, 34 inches

151. TWO LEAD GARDEN STATUETTES

Figure of nude amor seated on a cushion, holding his hands in the air in the eager pose of a butterfly hunter. Excellent enrichments for a balustrade or garden steps.

Height, 15 inches; length over all, 10 inches

152. PAIR MOLDED STONE GARDEN STATUES

English, XVIII Century

Representing Orpheus and Eurydyce, Orpheus with his harp, Eurydyce with bouquets of roses.

Height, 52 inches

From Esher Place, Surrey

## 153. PAIR MOLDED STONE GARDEN STATUES

*English, Early XIX Century*

Made to harmonize with the preceding statues and representing Apollo and Venus, Apollo with his lyre and Venus with emblems of love.

*Heights, 56 inches*

From Esher Place, Surrey

## 154. LEAD GARDEN STATUE OF A YOUTH SKATING

*English, Early XVIII Century*

Allegorical of Winter, the youth is dressed in the costume of the Stuart period.

*Height, 38½ inches*

## 155. PAIR GEORGIAN LEAD STATUETTES

Representing the infant Mars and infant Flora, Mars in Roman armor, Flora with flowing garments and a wreath in her hair. Excellent quality.

*Heights, 36 and 37½ inches*

## 156. GEORGIAN LEAD STATUETTE OF THE INFANT POMONA

Attractively garbed in flowing eighteenth century robe and with a wreath in her hair; she holds a basket filled with fruit. Excellent modeling.

*Height, 39 inches; 11 inches square*

## 157. PAIR LEAD FOUNTAIN MASKS IN THE GEORGIAN STYLE

Shaped as a boldly conceived lion's head.

## 158. LEAD STATUETTE IN THE GEORGIAN TASTE

A Bacchic amor, with emblems.

*Height, 16 inches*

## 159. PAIR LEAD DOLPHIN FOUNTAIN SPOUTS

Attractively stylized garden sculptures with upturned curled tails.

*Height, 13 inches*



[NUMBER 160]

160. GEORGIAN LEAD STATUETTE OF A CHILD

*English, XVIII Century*

Ingratiating nude figure draped with loin cloth and holding the emblems of Autumn. *Height, 29 inches; width, 12 inches*

[See illustration]

## BIEDERMEIER GARDEN FURNITURE

## 161. BIEDERMEIER IRON GARDEN SETTEE

V-shaped trestles with ram's-head arms; the backs with winged cherub volutes flanking lyre. *Length, 6 feet*

## 162. BIEDERMEIER IRON GARDEN SETTEE

Similar to the preceding. *Length, 6 feet*

## 163. PAIR BIEDERMEIER SMALL IRON GARDEN SETTEES

Similar in design to the preceding. *Length, 48 inches*



[NUMBER 164]

164. PAIR BIEDERMEIER IRON ARMCHAIRS

Similar in design to the preceding.

*Height, 31 inches; width, 21 inches*

[See illustration of one on preceding page]

165. BIEDERMEIER IRON GARDEN TABLE

On baroque scrolled pedestal; *ajouré* top.

*Height, 30 inches; diameter, 31 inches*

GARDEN ART IN LEAD AND MARBLE

166. THE FAMOUS STOWE HOUSE LEAD SHEPHERDESS

*John Cheere, fl. circa 1740*

Important life-size lead statue, of graceful demeanor. The shepherdess is dressed in a tight-fitting bodice, her handsome countenance turned toward the sun. With her right hand she is fondling a pair of doves, while in her left she holds the voluminous folds of her skirt. Very fine surface condition.

*Height, 5 feet; width, 23 inches*

*Length of base, 17 inches; width, 12 inches*

*Note:* This sculptor is celebrated for the notable lead figures which he made for Hyde Park Corner, London. Cf. Lawrence Weaver, *English Lead Work*, p. 187 and figs. 305-6.

[See illustration]

167. THE FAMOUS STOWE HOUSE LEAD SHEPHERDESS

*John Cheere, fl. circa 1740*

Similar to the preceding, but slightly larger.

*Height, 6 feet 2 inches*

168. SCULPTURED STATUARY MARBLE FLOWER STAND

*Renaissance Style*

Oblong, bordered with a sculptured frieze of Renaissance leaf scrollings, the end panels with mascarons.

*Height, 10 inches; length, 29 inches*



[NUMBER 166]

169. ROMAN SCULPTURED MARBLE URN

30- Sculptured with spiral flutings and an oval portrait medallion of a statesman, the lower body with a collar of leafage. Repaired.

*Height, 22 inches; diameter, 18 inches*

170. PAIR RARE LOUIS XVI GRANITE GARDEN URNS

25- *French, XVIII Century*

Campana-shaped, with gadrooned bowls; carefully repaired.

*Height, 18 inches*

171. GEORGIAN MASK-AND-SHELL LEAD FOUNTAIN

60- The mask a putto head with full cheeks, serving as water spout, the head crowned with a sheaf of wheat. The shell a gracefully undulated model on *piedouche* enriched with foliations and quatrefoil rosettes.

*Mask: Height, 10 inches; width, 10 inches*

*Shell: Height, 15 1/2 inches; width, 27 inches*

172. INTERESTING GROUP OF GEORGIAN LEAD ORNAMENTS

15- Statuette of Apollo with lyre and scroll, on sandstone plinth; and two lions couchant. An attractive group for a small garden.

*Height of statuette, 20 inches; base, 5 inches square*

*Height of lions, 8 inches; length, 14 inches*

173. LEAD BIRD BATH

50- Of attractive baroque form, the exterior with mythological relief groups. On the rim are perched two birds with outspread wing. Filled with sands and pebbles makes a very attractive bird bath.

*Height, 5 1/2 inches; width, 20 inches*

SUNDIALS AND BRONZE AND IRON  
ORNAMENTS

174. TWO PAINTED IRON GARDEN URNS

30- Gadrooned vases, one with ram's-head handles, the other with lion-mask ring handles; sanded to simulate limestone.

*Height, 20 inches; diameter, 20 inches*



## 175. COPPER AND WROUGHT IRON GARDEN TABLE

In two tiers on outcurved quadruped ball-footed supports; copper top and iron undertray.

*Height, 28½ inches; length, 30½ inches*

## 176. BRONZE AND SCULPTURED MARBLE SUNDIAL

Inverted Corinthian capital, supporting a bronze plate chiseled with a winged figure of Time. Signed LOUIS F. RAGOT.

*Height, 24 inches; 12½ inches square*

## 177. PAINTED IRON ARMILLARY SUNDIAL

*English, Early XIX Century*

On tripod in the neo-Egyptian taste, with bird-claw supports.

*Height, 71 inches; diameter of base and of dial, 18 inches*

## 178. BRONZE FOUNTAIN STATUETTE

Standing nude figure of a nymph holding a drapery festoon behind her body, and standing on a globe with six dolphin supports.

*Height, 42 inches*

## IRON GARDEN FURNITURE

## 179. PAIR PAINTED IRON GARDEN BENCHES AND A TABLE

Seat and triple back latticed to simulate caning; circular garden table on scrolled tripod support. Painted turquoise and white.

[Lot.]

*Length of bench, 5 feet*

*Height of table, 29 inches; diameter, 43 inches*

## 180. PAIR PAINTED IRON GARDEN BENCHES AND TWO TABLES

Bench similar to the preceding, but smaller; oblong tables on X-shaped supports. Painted turquoise and white. [Lot.]

*Length of bench, 43 inches*

*Height of tables, 27½ inches; lengths, 33½ and 39½ inches*

## 181. FOUR PAINTED IRON GARDEN ARMCHAIRS AND TWO TABLES

Chairs with design of the preceding; together with two occasional tables. Painted turquoise and white. [Lot.]

*Height, 27½ inches; length, 39½ inches*

*Height, 19 inches; length, 24 inches*

182. PAINTED IRON GARDEN SUITE

55- Design of the preceding. Comprising: two armchairs, six side chairs, a garden table, and a footstool. [Lot.]

183. REPLICA OF SHERATON WROUGHT IRON BENCH

35- Triple back with lozenge rails and interlaced arches; painted green. *Length, 62 inches*

184. PAIR GATEPOST ORNAMENTS IN THE FORM OF  
COPPER GALLEYS

160- The hull, sails, and pennants of hand-beaten copper; on lead orb and square plinth.

*Height, 33 inches; length, 30 inches. Base: 7 inches square*

185. PAIR RARE LOUIS XVI TOLE GARDEN URNS

*French, XVIII Century*

50- Of handsome festooned design, with oriflamme finials; well painted to simulate stone. Very unusual in this medium.

*Height, about 45½ inches*

[See illustration of one]

186. PAIR RARE LOUIS XVI TOLE GARDEN URNS

*French, XVIII Century*

60- Similar to the preceding; one base in need of repair.

187. PAIR RARE LOUIS XVI TOLE GARDEN URNS

*French, XVIII Century*

(Pair) Similar to the preceding; bases incomplete.

188. WROUGHT IRON AND COPPER EXTENSION GARDEN CHAIR

80- Comfortable and practical *chaise longue* model with woven copper seat, arched back and scrolled arms.

*Length extended, 47 inches*



[NUMBER 185]

GATEPOST ORNAMENTS AND LEAD, TERRA COTTA  
AND STONE FIGURES AND ORNAMENTS

189. LEAD FOUNTAIN FIGURE IN THE GEORGIAN TASTE

Representing a boy with serpent, the serpent's mouth serving  
as a spout. *Height, 23 inches*

190. THREE TERRA COTTA GROUPS IN THE  
XVIII CENTURY TASTE

Including two compositions of bacchic amors and one repre-  
senting Hope. *Heights, 15, 18, and 19 inches*

191. TERRA COTTA GARDEN FIGURE AND PEDESTAL

*Dutch, XVIII Century*

The figure in Louis Quinze costume, the pedestal with inscrip-  
tions in cartouche and on plinth; imperfections. Hexagonal  
base. *Height, 51 inches; width of base, 23 inches*

192. PAIR IMPORTANT TERRA COTTA OLLAS

Handsome pyriform bodies enriched with circular bands.  
Would make admirable well curb. *Height, 43 inches*

193. CARVED LIMESTONE STATUETTE WITH TERRA COTTA  
PEDESTAL

Statuette representing the infant Prometheus; pedestal of a  
dignified Daniel Marot design.

*Height of figure, 39 inches; of pedestal, 31 inches*

194. PAIR VERY IMPORTANT QUEEN ANNE LEAD GARDEN FIGURES  
OF SILENUS AND PAN *English, Early XVIII Century*

The right arms leaning on tree trunks, the left hands holding  
pipes of Pan. Exceedingly dramatic sculptures.

*Height, 52 inches; width, 24 inches*

*Base: 16 inches square*

*Note:* These fine sculptures are from the famous gardens of the  
Marquess of Lansdowne at Bowood, Wiltshire. A certificate of pedigree  
will be given the purchaser.

[See illustration]



[NUMBER 194]

195. PAIR LOUIS XVI TERRA COTTA PEDESTALS

*French, Late XVIII Century*

Fluted columnar shafts, enriched in bold relief with rose garlands depending upon bow-knots. Original gray color.

*Height, 41 inches; diameter, 21 1/2 inches*

From an estate at Versailles

196. PAIR FRENCH LOUIS XV LEAD GROUPS

Three exuberant bacchic amors pressing wine from grape clusters into drinking cups.

*Height, 16 inches*

197. PAIR GEORGIAN LEAD PINE-CONE FINIALS

Gatepost terminal ornaments of remarkable decorative value.

*Height, 20 inches; base, 10 inches square*

198. PAIR GEORGIAN LEAD PINE-CONE FINIALS

Terminal ornaments generally called "pineapples" in Colonial decoration.

*Height, 18 inches; base, 6 inches square*

199. PAIR GEORGIAN LEAD POT STANDS

Representing nude figures of children draped with loincloth and holding up shelves. Useful also as bench or dial supports.

*Height, 21 inches; diameter of base, 7 inches*

200. TWO LEAD ANIMAL STATUETTES FOR THE GARDEN

Representing peacock and peahen; admirable subjects for peopling the lawn.

*Height, 25 inches; width, 20 inches*

201. GEORGIAN LEAD FOUNTAIN FIGURE REPRESENTING  
BRITANNIA

*English, XVIII Century*

Dressed in flowing robes, she holds in her right hand the shield of S. George and in her left the cornucopia which serves as a water spout.

*Height, 39 1/2 inches; width, 19 inches*



202. IMPORTANT GEORGIAN LEAD FOUNTAIN GROUP OF  
PUTTI AND SWAN

Two young lads perched upon the back of a swan, one holding upright its neck, which serves as a water spout.

*Height, 36 inches; width, 20 inches*

*Note:* This group is an interesting variant of the famous ancient Vatican statue of the *Boy with Swan*.

203. GEORGIAN LEAD AND STONE WALL FOUNTAIN

The plinth of sandstone with elaborately carved volute brackets and Bacchic ram's-head mask serving as water spout; above, a lead group of Eros astride the swan, the swan's head serving as a faucet.

*Height, 42 inches; width, 26 inches*

204. PAIR LEAD FOUNTAIN SPOUTS IN THE FORM OF DOLPHINS

Handsome Queen Anne models with boldly upturned bodies and tails.

*Height, 21 1/2 inches*

205. THREE VICTORIAN LEAD GARDEN STATUETTES

Composed of two young girls plucking a mandolin and a youthful troubadour playing a horn.

*Height, 23 inches*

206. LIMESTONE SUNDIAL IN THE ELIZABETHIAN TASTE

Circular bronze dial.

*Height, 30 1/2 inches*

207. CARVED SANDSTONE SUNDIAL

*English, XVIII Century*

Vase-shaped, carved with acanthus and husks, slight imperfection. Octagonal bronze dial.

*Height, 21 inches; length, 21 inches*

208. PAIR LIMESTONE URN FINIALS

*English, XVIII Century*

Composed of fruit festoons surrounding globular bodies. Restored.

*Height, 23 inches*

209. PAIR CARVED SANDSTONE DIAL PEDESTALS

*English, XVIII Century*

Handsomely gadrooned balusters; one top lacking.

*Heights, 43 inches*



210. GEORGIAN SANDSTONE DIAL TABLE

*English, in part XVIII Century*

Composed of a group of three caryatid putti flanked by three symbolic animals: eagle, goat, and dolphin. Molded stone plinth and top of later addition. *Height, 47 inches*

211. CARVED PORTLAND STONE STATUETTE OF A YOUNG GIRL

*English, XVIII Century*

Figure representing youthful shepherdess in tight-fitting bodice; one arm restored.

*Height, 59 inches; length of base, 16 inches*

*Note:* This figure is attributed to John Cheere, who embellished Hyde Park Corner under the Georges. *Vide* Numbers 166-7.

212. PAIR CARVED LIMESTONE CAMPANA URNS

Handsomely carved on the exterior with acanthus.

*Height, 22 inches*

213. PAIR SCULPTURED LIMESTONE CAMPANA VASES

Gadrooned krater urn with two ram's-head handles; on square base.

*Height, 22 1/2 inches; diameter, 18 inches*

214. PAIR PAINTED IRON CAMPANA VASES

Sanded to simulate limestone.

*Height, 24 inches; diameter, 17 1/2 inches*

215. CARVED LIMESTONE DIAL TABLE

Composed of globular member handsomely carved with cartouches; square plinth and octagonal top, the latter of later addition.

*Height, 26 1/2 inches*

216. TERRA COTTA GARDEN URN AND COVER IN THE  
LOUIS XVI TASTE

Bulb-shaped, on elaborate circular plinth. *Height, 30 inches*

217. SIX GOLFE-JUAN FAÏENCE URNS

Gadrooned vase with turquoise blue glaze.

*Height, 16 inches; diameter, 15 inches*

## 218. FOUR GOLFE-JUAN FAÏENCE URNS

Similar to the preceding.

*Height, 16 inches; diameter, 15 inches*

## IRON GARDEN FURNITURE

TERRA COTTA, FAÏENCE, AND UNUSUAL  
DECORATIONS IN WOOD, BRONZE, AND WIRE

## 219. CARVED WOOD THEATRE SIGN

*English, XVII Century*

An imaginative and gaily painted caricature of Oliver Cromwell. Will make an attractive garden figure. *Height, 35 inches*

## 220. BLACKSMITH'S SIGN

*English, XVIII Century*

Figure of painted terra cotta, representing a gnome holding an axe in his right hand. Humorous garden object, of attractive color and patina. *Height, 28 inches*

## 221. PROVENÇAL FAÏENCE OIL JAR

Handsome pyriform amphora covered with a brilliant golden yellow glaze; tin cover. *Height, 52 inches*

## 222. NEO-ROMANTIC TERRA COTTA STATUE OF A LADY OF RANK

*English, Early XIX Century*

Interesting for its costume detail, and of engaging old color; one hand missing. *Height, 57 inches*

## 223. THREE PAINTED IRON GARDEN CHAIRS AND TWO TABLES

Chairs with trellis backs and latticed seats simulating cane; and two tables to match. Painted turquoise and white. [Lot.]

## 224. FOUR LIMESTONE GARDEN URNS

Spirally gadrooned round bowl, on round plinth and square base. *Height, 18½ inches; diameter, 15 inches*

## 225. PAINTED IRON GARDEN SUITE

Comprising: five ladder-back armchairs, two side chairs, and a round centre table. Painted turquoise. [Lot.]

*Height of table, 30½ inches; diameter, 41½ inches*

- 90- 226. THREE PAINTED IRON GARDEN ARMCHAIRS AND TWO TABLES  
Slat-back armchairs with scrolled arms; and two circular garden  
tables. Painted turquoise. [Lot.]

*Height of tables, 28 inches; diameters, 39 and 43 inches*

- 40- 227. PAIR PAINTED WOOD AND IRON GARDEN BENCHES

Scrolled and slatted seat on rustic iron supports; painted green.  
*Length, 5 feet*

- 30- 228. CARVED WOOD FIGUREHEAD FROM A BRITTANY WHALER

*English, XVII Century*

Elaborately carved with Renaissance costume detail bearing  
traces of polychromy and gold. *Height, 55 inches*

- 17<sup>50</sup> 229. JAPANESE BRONZE GARDEN LAMP

Round stem with lotus-form base, supporting a lantern pat-  
terned with *ajouré* scrollings and the Imperial *mon*, and sur-  
mounted by a lotus-form cover. *Height, 55½ inches*

- 30- 230. FOUR CARVED PORTLAND STONE FRUIT BASKETS

*English, XVIII Century*

Terminal ornaments of a Georgian garden wall. [Lot.]  
*Heights, 13 and 18 inches*

- 30- 231. FOUR PAINTED TERRA COTTA FLOWER BASKETS

Oval vase simulating wicker; painted white. With zinc liners.  
*Height, 19 inches; length, 26½ inches*

- 20- 232. FOUR PAINTED TERRA COTTA FLOWER BASKETS

Similar to the preceding.  
*Height, 19 inches; length, 26½ inches*

- 50- 233. JAPANESE BRONZE MAMMOTH VASE

Lotus-form *jardinière* with valanced petals, the base with panels  
of Chinese *Fu* lions. *Height, 50 inches; diameter, 5 feet*

- 10- 234. JAPANESE BRONZE TRIPOD VASE

Tulip-form bowl chiseled with a band and lappets of *t'ao t'ieh*  
ornament, with two uprights and two ogre-head loop handles.  
*Height, 36½ inches*

## 234A. REPOUSSÉ BRONZE JARDINIÈRE AND COVERED JAR

235- The *jardinière repoussé* with gadroons, the jar with floral ornament.  
Height, 29½ and 28 inches

## 235. PAINTED WIRE BASKET ON STAND

235- French, Early XIX Century

135- Attractive ornament in the Biedermeier taste, on gracefully scrolled stand.  
Height, 36½ inches

## 236. JAPANESE BRONZE MONASTERY BELL

200- With four panels of bosses, and monster-head handle; engraved with stanzas of calligraphy.  
Height, 31 inches

## 237. GLAZED TERRA COTTA OCTAGONAL JARDINIÈRE

135- Florentine Renaissance Style

135- Exterior glazed cobalt blue and modeled in relief with naked youths supporting swags of fruit.  
Height, 14½ inches; diameter, 22 inches

## 238. NINE GOLFE-JUAN FAÏENCE JARDINIÈRES

135- Wide-mouthed ovoid vase with turquoise blue glaze.

Height, 12 inches; diameter, 16 inches

## 239. TEN GOLFE-JUAN FAÏENCE JARDINIÈRES

40- Similar to the preceding, but smaller.

Height, 10 inches; diameter, 13½ inches

## PORCH FURNITURE AND RUGS

## 240. FRENCH PAINTED BAMBOO AND RATTAN PORCH SUITE

12- Comprising: four armchairs and six side chairs. Plaited design in green, fawn, and white. With four oilcloth cushions. [Lot.]

## 241. LOT OF PAINTED WICKER PORCH FURNITURE

45- Comprising two pairs willow armchairs; oval three-tier table; and three wicker lounge chairs. Painted turquoise. [Lot.]

242. FRENCH PAINTED BAMBOO AND RATTAN PORCH SUITE

70- Comprising: two pairs horseshoe armchairs, pair lounge chairs, pair side chairs and two round tables. Plaited design in green and white. With six oilcloth cushions. [Lot.]

243. PAIR GRASS PORCH RUNNERS

35- Tan banded in green.

*Length, 27 feet; width, 6 feet*

244. TWO GRASS PORCH RUGS

30- Matching the preceding. [Lot.]

*Length, 14 feet 9 inches; width, 12 feet*

*Length, 9 feet 8 inches; width, 8 feet*

GARDEN AND PATIO OBJECTS, SPANISH  
OIL JARS, AND FAIENCE

245. PAIR LIMESTONE FRUIT BASKETS *English, XVIII Century*

70- Particularly good examples of these delightful garden wall ornaments. *Height, 15 inches*

246. FOUR GILDED AMORIAL LEAD PENNANTS FOR A PATIO

f- Imperishable flags enriched with perforations of heraldic beasts and coronets.

247. THREE COPPER, STEEL, AND IRON KEYS OF HEROIC SIZE

f- *French, XVII-XVIII Century*

Signs of blacksmiths' guilds or ironworkers.

248. CARVED SANDSTONE BIRD BATH *English, Early XIX Century*  
In the form of a handsome cockleshell, of baroque design.

249. TWO DECORATED SPANISH OIL JARS  
WITH WROUGHT IRON STANDS  
Invested with a brilliant metallic glaze.  
*Height with stand, 35 inches*

250. TWO DECORATED SPANISH OIL JARS  
WITH WROUGHT IRON STANDS  
Similar to the preceding; one stand missing.  
*Height with stand, 35 inches*

251. IMPORTANT DECORATED SPANISH OIL JAR  
WITH WROUGHT IRON STANDS  
Decorated in gay polychromy with armorial bearings.  
*Height with stand, 49 inches*

252. SIX GOLFE-JUAN FAÏENCE JARDINIÈRES  
Ovoid urn with splashed turquoise blue glaze.  
*Height, 18 inches; diameter, 18 inches*

253. PAIR COMPO GARDEN URNS *Renaissance Style*  
Gadrooned vase modeled with a border of vine leaves, with two  
lion-mask handles; spirally fluted neck. Repaired.  
*Height, 31 inches*

254. THREE GARDEN ORNAMENTS

12 B [A] Carved seventeenth century marble medallion of Vittoria Colonna; repaired. [B] Marble of a Condottiere. [C] Faïence plaque with infant satyr. [Lot.]

255. PAIR COMPO FLOWER STANDS WITH A JARDINIÈRE

75C Plain rectangular flower stand; *jardinière* in the Byzantine style, with figures amid scrolling branches in a golden mosaic ground. [Lot.]

*Height of stand, 13 inches; length, 41 inches*

*Height of jardinière, 11 inches; length, 19 inches*

WROUGHT IRON GATE, LARGE GARDEN  
OBJECTS, AND SCULPTURES

256. IMPORTANT WROUGHT IRON QUEEN ANNE GATE

*English, circa 1700*

260- Composed of two stiles and one door; voluted S-scrolled pediment designed with lotus enrichment. Interesting old latch.

*Height, 10 feet 7 inches; width, 5 feet 5 inches;*

*width of door, 43 inches*

From Stowe House

[See illustration]

257. GOTHIC CARVED OAK DOORWAY

Pass Arched form, composed of two broad stiles and one centre door, divided by half-round balusters carved with acorns in low relief, the panels of a simple linenfold pattern.

*Height, 9 feet 6 inches; width, 9 feet*

Collection of the Cure of Grez-sur-Loing, France





[NUMBER 256]



[NUMBER 258]

258. GEORGIAN LEAD AND STONE WALL FOUNTAIN

570-  
Composed of carved Portland stone; niche containing lead statuette of Hebe pouring water from her ewer into the cistern beneath. Very fine early Georgian cistern, dated in cartouche 1754.

*Height, 60 inches; width, 30 inches*

[See illustration]



MINERVA AND CERES: A PAIR OF HEROIC WHITE MARBLE  
TERMINAL BUSTS BY ANTOINE COYSEVOX

[NUMBER 260]

259. PAIR ROUGE ANTIQUE MARBLE COLUMNS

*The shafts Italian, XVI Century*

Plinth and Ionic capitals of later addition. Note the particularly rich tone of the red marble. *Height, about 7 feet*

ANTOINE COYSEVOX

FRENCH: 1640-1720

[Pair Heroic White Marble Terminal Busts]

260. MINERVA AND CERES

Minerva with feather-crested helmet, Ceres with foliage entwining her wavy hair; head of one repaired.

*Heights, 37 and 39 inches*

*Note:* These busts are said to have been made for the Château of Versailles, from which they were removed to an English estate during the French Revolution.

[See illustration on preceding page]

261. PAIR HEROIC CARRARA MARBLE URNS

Composed of fluted *pedouche* supporting a bowl carved with twin masks of bearded men from which rise acanthus branch handles. The relief carving of the cylindrical superimposed members represents handsome equestrian subjects of the triumph of a Caesar. One plinth slightly imperfect, one handle repaired.

*Height, 6 feet 10½ inches*

262. ROMAN SCULPTURED MARBLE SARCOPHAGUS

Quadrangular, the ends carved in *bas relief* with winged griffins, the front with concave serpentine gadroons centring a medallioned Roman portrait above crossed cornucopiae; the corners with standing nude figures of cherubs. Imperfect.

*Height, 23 inches; length, 5 feet 3 inches*

263. SCULPTURED LIMESTONE STATUE OF FLORA

*René Fremin, French: 1672-1744*

Scantily draped standing female figure holding in her left hand a swag of flowers; poised on her left leg, her hair wreathed in blossoms. Base signed and dated 1709. Right hand imperfect.

*Height, 5 feet 6 inches*

[See illustration on opposite page]



[NUMBER 263]



264. PAIR CARVED GEORGIAN SANDSTONE AND LIMESTONE  
GARDEN BENCHES *In part XVIII Century*  
Each composed of handsomely conceived winged mermaid body  
70- brackets supporting elaborately carved seat and back of later  
addition; seats and backs repaired.  
*Height, 34 inches; length, 7 feet 8 inches*

265. THREE MARBLE BENCHES  
Low benches on vasiform supports. [Lot.]  
140- *Lengths, 59 inches and 8 feet 3 inches*

266. LIMESTONE AND SANDSTONE GARDEN SEAT  
With elaborately carved rolled ends in the antique taste.  
Seat *Height, 35 inches; length, 8 feet 2 inches*

267. CARVED SANDSTONE AND LIMESTONE GARDEN BENCH  
*In part English, XVIII Century*  
The supports of two lion's claws and acanthus; timeworn.  
81- *Height, 18 inches; length, 5 feet 1 inch*

268. IMPORTANT LEAD AND STONE CISTERN FOUNTAIN  
*In part XVIII Century*  
The plinths and back of carved Portland stone, the latter hand-  
250- somely arched and enriched with lion masks above fruit fes-  
toons, the centre mask designed to spout water into the lead  
cistern beneath. The cistern bears in relief equestrian subjects  
and the date 1776. *Height, 5 feet 6 inches; width, 43½ inches*  
*Width of base, 49 inches*

[See illustration]



[NUMBER 268]



269. CARVED SANDSTONE GARDEN SEAT *English, XVIII Century*  
*Pass* Composed of handsome baroque lion's-claw and acanthus brackets. *Height, 36 inches; length, 5 feet 10½ inches*

270. LEAD AND STONE GARDEN BENCH

*1200-* The simple architectural back faced with two seated infant lead satyr figures with pipes of Pan and tambourine, flanking lead *bas relief* panel representing exuberant Bacchic putti at play. The stone seat rests on two lead eaglets with outspread wings. *Length, 6 feet*

[See illustration]

271. PAINTED WOOD AND IRON SPECTATOR BENCH

*30-* With scrolled and slatted frame, and awning fixture. Painted green. *Height, 7 feet 9 inches; width, 5 feet 8 inches*

[NUMBER 270]





[NUMBER 272]

## 272. SCULPTURED LIMESTONE STATUE OF DIANA

*French, XVIII Century*

Standing figure with left leg advanced, wearing a short draped tunic, her right arm raised to a quiver slung behind her back, her left hand resting on the head of a young deer leaping forward. Repaired.

*Height, 7 feet*

[See illustration]

[ END OF SALE ]

\$ 2,132.50



---

# *Appraisals*

FOR UNITED STATES AND STATE TAX  
INSURANCE AND OTHER PURPOSES



# *Catalogues*

OF PRIVATE COLLECTIONS



APPRAISALS. The American Art Association-Anderson Galleries, Inc., will furnish appraisals, made by experts under its direct supervision, of art and literary property, jewelry, and all personal effects, in the settlement of estates, for inheritance tax, insurance, and other purposes.

Upon request the Galleries will furnish the names of many trust and insurance companies, executors, administrators, trustees, attorneys, and private individuals for whom the Galleries has made appraisals which not only have been entirely satisfactory to them, but have been accepted by the United States Estate Tax Bureau, the State Tax Commission, and others in interest.

CATALOGUES. The Galleries is prepared to supplement this appraisal work by making catalogues of private libraries, of the contents of homes or of entire estates, such catalogues to be modeled after the intelligently compiled and finely printed sales catalogues of the Galleries.



AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES • INC

30 East 57th Street, New York City

*Telephone:* PLAZA 3-1269

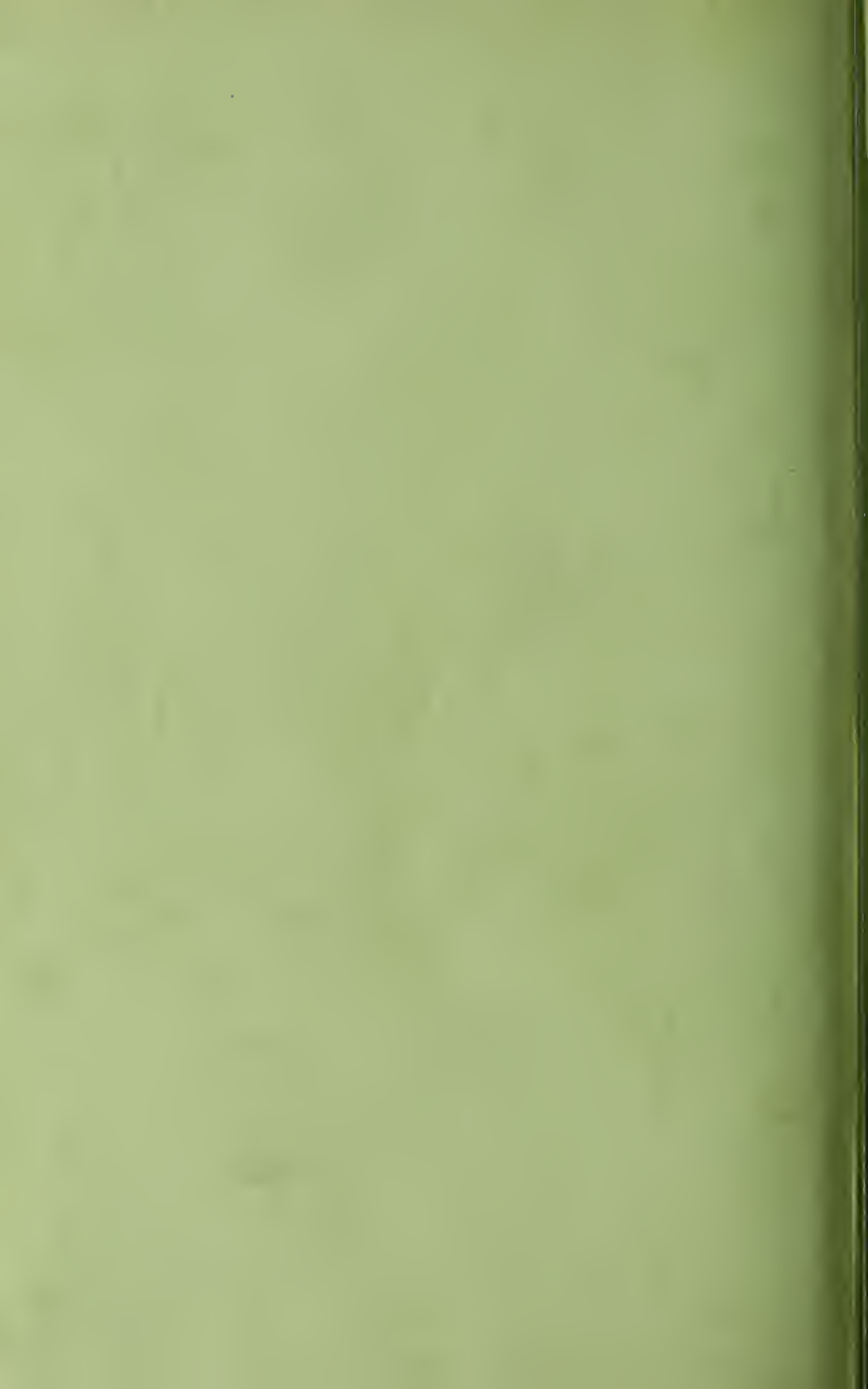
Composition and Presswork  
by



PUBLISHERS PRINTING COMPANY  
*William Bradford Press*  
NEW YORK







**THE METROPOLITAN  
MUSEUM OF ART**

*Thomas J. Watson Library*

